



Stuart Scott

Song for a May Morning

*SSSA, with
clarinet,
strings and piano*

*Da
CaPo*

DC 470

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SONG FOR A MAY MORNING for SSSA choir and instrumental ensemble of B flat clarinet, violins, violas and piano.

This piece was written in 1999 for the choir of the Altrincham Girls Grammar School for whom it was commissioned by John Bielby. It was first performed by them on April 10th, 2000 at a Millenium Concert at the Bridgewater Hall, Manchester.

The text by Herbert Trevelyan [the pseudonym of an unknown poet] is reprinted by kind permission of Oxford University Press.

SONG FOR A MAY MORNING

*It is May, it is May!
And all the earth is gay,
For at last old winter is quite away:
He lingered awhile on his cloak of snow,
To see the delicate primrose blow;
He saw it, and made no longer stay -
And now it is May, it is May!*

*It is May, it is May!
And we bless the day
When we first delightedly so can say;
April had beams amidst her showers;
Yet bare were her gardens, and cold her bowers;
And her frown would blight, and her smile betray,
But now it is May, it is May!*

*It is May, it is May!
And the slenderest spray
Holds up a few leaves to the ripening ray;
And the birds sing fearlessly out on high,
And there's not a cloud in the calm blue sky;
And the villagers join their roundelay -
For, oh! it is May, it is May!*

*It is May, it is May!
And the flowers obey
The beams which alone are more bright than they;
Yet they spring at the touch of the sun,
And opening their sweet eyes, one by one,
In a language of beauty seem all to say
And of perfume - 'tis May, it is May!*

Duration: Approx. 6 mins.

Stuart Scott was born at Stretford near Manchester in 1949 and studied composition with Lennox Berkeley. At the age of 21 he was prize winner at the Stroud Festival International Composers' Competition and since then his music has been performed and broadcast in the UK, USA, Germany, Scandinavia and Japan. He now lives in Sale, Cheshire, and his output includes an opera, orchestral pieces, music for brass ensemble and a string quartet as well as many solo pieces, duos and songs.

Please feel free to use these biographical and programme notes in your concert programmes.

for the Altrincham Girls Grammar School Choir
Song for a May Morning
SSSA, clarinet, strings and piano

Text: Herbert Trevelyan
Music: Stuart Scott

Allegro moderato

$\text{♩} = \text{c. } 92$

Soprano I

Soprano II

Soprano III

Alto

B flat Clarinet

Violin I

Violin II

Viola

Piano

The musical score is written for a mixed ensemble. It begins with a 4/4 time signature and a tempo of Allegro moderato (c. 92 bpm). The first four staves (Soprano I, Soprano II, Soprano III, and Alto) are initially empty, indicating that the vocal parts enter later in the piece. The B flat Clarinet staff also remains empty. The string section, consisting of Violin I, Violin II, and Viola, enters at the first measure with a rhythmic pattern of eighth notes, marked with a forte (f) dynamic. The Piano part enters at the first measure with a single note in the right hand and a half note in the left hand, also marked with a forte (f) dynamic. The score is divided into three measures, each containing musical notation for the instruments and vocal parts.

4

p

8

p

f

p

p

8

12

12

f

p cresc.

pizz

arco

f

p cresc.

pizz

arco

f

p cresc.

pizz

arco

f

p cresc.

12

f

p cresc.

DC 470

Detailed description: This is a page of a musical score, likely for a string quartet, showing measures 12 through 15. The score is written for four staves. The first four staves at the top are empty, with measure numbers 12, 13, 14, and 15 indicated above them. The time signature changes from 4/4 to 3/4 at measure 14. The bottom section of the page contains four staves of music. The first staff (violin I) begins at measure 12 with a forte (*f*) dynamic and a melodic line. The second staff (violin II) also begins at measure 12 with a forte (*f*) dynamic and a melodic line. The third staff (viola) begins at measure 12 with a forte (*f*) dynamic and a melodic line. The fourth staff (cello) begins at measure 12 with a forte (*f*) dynamic and a melodic line. The music continues through measure 15, where the time signature changes to 3/4. The dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). The articulation includes *pizz* (pizzicato) and *arco* (arco). The notation includes various musical symbols such as notes, rests, and accidentals.

16

f It is May, — it is

f It is May, — it is

f It is May, — it is

f It is May, — it is

f *ff*

f *ff*

f *ff*

f *ff*

16

16

20

May! And all the earth is gay, — For at last old win-ter is — quite a way: —

May! And all the earth is gay, For at last old win-ter is quite a way: —

May! And all the earth is gay, For at last old win-ter is quite a way: —

May! And all the earth is gay, For at last old win-ter is — quite a way: —

20

20

20

f

25

4/4 2/4 3/4

4/4 2/4 3/4

4/4 2/4 3/4

4/4 2/4 3/4

25

4/4 2/4 3/4

4/4 2/4 3/4

4/4 2/4 3/4

25

4/4 2/4 3/4

4/4 2/4 3/4

23

p

He— lin-gered a - while on his cloak of snow, To see— the—

He lin-gered a - while on his cloak - of snow, To see— the—

p

p

p

p

33

de-li-cate-prim-rose- blow;- He- saw it, and

de-li-cate-prim-rose- blow;- He- saw it, and

He- saw it, and

He- saw it, and

He- saw it, and

33

pizz *arco* *pizz* *arco* *pizz* *arco*

mf *p* *mf* *f* *mf* *f* *mf* *p* *mf* *f* *mf* *p* *mf* *f*

33

mf *p* *mf* *f*

37 *mf*

made — no lon-ger stay — Now it is May, it is

made no — lon-ger stay — Now it is May!

made no lon — ger stay Now it is May!

made no — lon-ger stay Now it is May!

37

mf

37

mf

40

May! —————

cresc.

cresc.

cresc.

cresc.

f

f

40

cresc.

f

44 *mf* It is May, — it is May! And we

mf It is May, — it is May! And we

mf It is May, — it is May! And we

mf It is May, — it is May! And we

44 *pizz* *arco* *mf* *p*

pizz *arco* *mf* *p*

pizz *arco* *mf* *p*

44 *mf*

47 *f* *p* *sfz* *mf*

bleſs bleſs bleſs bleſs the day When we firſt de-light-ed-ly we can ſay;

48 *f* *p* *sfz* *mf*

bleſs bleſs bleſs bleſs the day When we firſt de-light-ed-ly we can ſay;

49 *f* *p* *sfz* *mf*

bleſs bleſs bleſs bleſs the day When we firſt de-light-ed-ly we can ſay;

50 *f* *p* *sfz* *mf*

bleſs bleſs bleſs bleſs the day When we firſt de-light-ed-ly we can ſay;

47 *f* *p*

47 *f* *mf*

The musical score for 'The Rose Tree' is presented in a system of ten staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and are marked with a '51' in the top left corner. The fifth staff is for the piano accompaniment, marked with a '52' in the top left corner. The score is in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The melody is a simple, catchy tune that repeats twice. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

56

f

Ap— ril— had beams— a - midst her show— *etc.* Yet

f

Ap— ril— had beams— a - midst her show - *etc.*

f

Ap - ril— had beams

f

Ap— ril— had beams a - midst her show - *etc.*

56

f

f

f

f

56

f

f

60 *p*

bare- were her gar— dens, and cold— her how-ers;

p

bare- were her gar— dens, and cold— her how-ers;

p

bare- were her gar— dens, and cold— her how-ers;

p

bare- were her gar— dens, and cold— her how-ers;

60

p cantabile

p cantabile

60 *p*

64 *p*

And her frown— would blight,

p

and her smile be - tray,—

But— now it is

64

p

p cantabile

May!

f cantabile

mf

mf

mf

70

71

72

73

74

75

Detailed description: This page of a musical score contains measures 68 through 75. Measures 68-71 are for vocal parts, each with a whole rest. Measure 72 begins with the vocal line and is marked 'f cantabile'. It features a melodic line with a slur over measures 72-74. The piano accompaniment starts in measure 72 with a mezzo-forte (mf) dynamic. It consists of two staves: the right hand plays a rhythmic pattern of eighth notes with accents, and the left hand plays a bass line. Measures 73-75 continue the piano accompaniment. At the bottom of the page, measures 70-75 are repeated for a grand staff (treble and bass clef). Measure 70 has a whole rest in both hands. Measures 71-75 contain a complex piano texture with chords and moving lines in both hands, marked with a mezzo-forte (mf) dynamic.

76 *mf*
It is May, Oh, it is May!

mf
It is May, Oh, it is May!

mf
It is May, it is May!

mf
It is May, Oh, it is May!

76 *mp*

mp

mp

76 *mp*

80

più f

And the slenderest spray — Holds up a few — leaves — to the

più f

And the slenderest spray Holds up a few — leaves — to the

più f

And the slenderest spray Holds up a few — leaves — to the

più f

And the slenderest spray Holds up a few — leaves — to the

mf *cresc.*

mf

mf *cresc.*

80

mf *cresc.*

84

rip'n - ing ray;

rip'n - ing ray;

rip'n - ing ray;

rip'n - ing ray;

mp

And the

84

f

p

p

p

84

f

p

90 *mp* *cresc.*
fear-less- ly — out — on high, on high; —

mp *cresc.*
fear-less- ly — out — on — high; —

cresc.
birds sing fear-less- ly — out on high, on high, —

90 *mf*
mf

90 *legato* *mf*

95 *f* And there's not a cloud — in the calm blue sky; *più f*

f And there's not a cloud — in the calm blue sky; *più f*

f And there's not a cloud — in the calm blue sky; *più f*

f And there's not a cloud — in the calm blue sky; *più f*

95 *f*

95 *f*

95 *f*

100

mf

And the vill-a - gers join ——— their — round ——— e - lay, ———

And the vill-a - gers join ———

And the vill-a - gers join ———

mf

And the vill-a - gers join ——— Oh! —

100

mf

mf cantabile

f

mf

100

mf legato

105

Now it is May, it is May!

105

mf

105

This musical score consists of three systems. The first system (measures 105-108) features a vocal line with lyrics and three piano accompaniment staves. The piano part includes a melodic line with a slur and a dynamic marking of *mf*. The second system (measures 109-112) continues the piano accompaniment with a melodic line and a dynamic marking of *mf*. The third system (measures 113-116) shows the piano accompaniment with a melodic line and a dynamic marking of *mf*. The score is written in 4/4 time, with a key signature of one flat (B-flat). The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs.

110

mf It is

mf It is

mf It is

mf It is

110

cresc. *f* *pizz* *arco* *mp*

f *pizz* *arco* *mp*

pizz *mp*

110 *cresc.* *f* *mp*

3 3 3

114

May,— it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

May,— it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

May,— it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

May,— it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

Dynamics: *f*, *p*, *sfz*, *mf*

114

arco

Dynamics: *f*

114

Dynamics: *p*, *f*, *mf*

117

beams which a-lone are more bright than they; Yet they spring — at the

beams which a-lone are more bright than they; Yet they spring — at the

beams which a-lone are more bright than they; Yet they spring — Yet they

beams which a-lone are more bright than they; Yet they spring — at the

117

p *f*

p *f*

p *f*

117

f

120

touch of the sun, And op'n— ing their eyes, — one by one, — In a

touch of the sun, the sun, op'n— ing their eyes, — In a

spring op'n— ing their

touch of the sun, the sun. op'n— ing— their

120

f

f

f

f

120

f

p

124 *cresc.*

lan-guage of beau-ty seem all to say And of per-fume - 'tis May,— it is

cresc.

lan-guage of beau-ty seem all to say— And of per-fume - 'tis May,— it is

cresc.

eyes,— In a lan-guage of beau-ty And of per-fume - 'tis May,— it is

cresc.

eyes,— In a lan-guage of beau-ty And of per-fume - 'tis May,— it is

124 *mp* *mf* *f*

mp *mf* *f*

mp *mf* *f*

124 *mf* *f*

127

May! It is May!— It is May! And all the earth is gay, For at

May! It is May,— it is May! And all the earth is gay, For at

May! It is May,— it is May! And all the earth is gay, For at

May! It is May,— it is May! And all the earth is gay, For at

127

127

131

last old-winter is quite a-way: It is May! it is

last old-winter is quite a-way: It is May, it is

last old-winter is quite a-way: It is May, it is

last old-winter is quite a-way: It is May, it is

131

pizz

s

pizz

s

131

s

135 *più f* *ff*

May! — it is May! —

più f *ff*

May! — 'tis May, — it is May! —

più f *ff*

May! — 'tis May, — it is May! —

più f *ff*

May! — it is May! —

135 *più f* *ff*

arco *più f* *ff*

arco *più f* *ff*

più f *ff*

135 *più f* *ff*



Da Capo Music Ltd
26 Stanway Road
Whitefield
MANCHESTER
M45 8EG

Tel: (0161) 766 5950